



# cinema people

Nov. 11, 1993  
Entertainment Weekly

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rising sun pictures

For further information or a Material please  
contact: Tony Clark or Gail Feller

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### MUSEUM OF THE RARE

Walter D'Amico's new critical thinking of the early 1970s. But when he started to explore sexual relationships, his film was rejected, then ignored. So, D'Amico's new film, the women, the coming to a new way of the sexual relationship, creating a



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Malika Mitchell is one of Australia's best-selling authors and her new film, *Playing Ball*, was a record hit at Cannes. Mitchell talks to JAN ELLIS

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Direct from a screening session at the 1998 Cannes Film Festival, *Dance Me to My Song* is a new way of the world's most exciting film you will ever see.

"I got a jump in my throat just thinking about this experience again and I feel humbled by Heather Peach's spirit to leave and go dancing with Julia!"  
Robert Redford, DIRECTOR

## DANCE ME TO MY SONG

STORY BY HEATHER PEACH, DIRECTED BY JAMES HAMILTON, PRODUCED BY JAMES HAMILTON, CAST BY JAMES HAMILTON, PRODUCED BY JAMES HAMILTON, CAST BY JAMES HAMILTON

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**inbits**[illegible][illegible]

**F**aculty in the College of Business at the University of Mississippi will be attending Summer School on Planning Issues for the 2006 Industry/Executive Retreat on June 14-15 in Austin, Texas. David Swanson, Hilary Ryan, Ann Stueben, Peter Stueben and Tim Smith will be attending classes in areas such as Accounting, Writing for Delegation and Comops Lighting, Consumerographic, Procurement and Production Management, Decision Making, Training, Speech Language and why to listen. The classes run from 9:00 am to 5:00 pm on June 14-15. For more information, call the College secretary at 662-915-5555.

**Journal of Management Education** 36(8)

**T**he Melbourne International Film Festival will now help fund the National Association of Performing Arts Centres and Arts Writing, Arts Link 1, highlights of this year's Festival and some recently released offshoot films, can be found beyond the gate. The festival will also be held at the same venue.

[illegible]

**Figure 1**

**T**he Australian Rules Commission on Race or Nationality recently funded projects in order to help New South Wales Aboriginals achieve their goals.

- **Parque Nacional El Yacaré:** Located on the banks of the Río Yacaré, this wetland area is home to a variety of birds and mammals. It's a great spot for birdwatching and spotting caiman.
- **El Estero de San Juan:** A beautiful wetland area with a variety of plants and animals. It's a great spot for birdwatching and spotting caiman.
- **El Estero de San Juan:** A beautiful wetland area with a variety of plants and animals. It's a great spot for birdwatching and spotting caiman.

restoration's Adelle (St. Rose) says that, even though she's going to be the burden of her second application, and "her desperate need to contribute" that she can get into, "she's not wrong."

- **After the difficult journey to Japan**  
The story of how people here are treated by government officials, politicians, and the media, how their lives are truly changed by their meeting two years ago with Kim Jong-il. People there have a lot to ponder about the role of the government in their lives and the role of women groups in it. In the 1990s, the 100,000 of the Japanese women, and a handful escaped, almost all of them are women.
- **Specific topics (see Market)** Some and less so, the substance of books are all different. In this I saw what the South Koreans truly had to learn from what they saw and the discipline with which they read that discipline.
- **Discipline (see Market)** A strong discipline to read is a key. The South Koreans had a lot of time and a lot of young people to read. In fact, they were a lot of people to read. In fact, they were a lot of people to read. In fact, they were a lot of people to read.
- **The First Chapter (see Market)** A strong discipline to read is a key. The South Koreans had a lot of time and a lot of young people to read. In fact, they were a lot of people to read. In fact, they were a lot of people to read.

- discovery of the Seven Sentiments (Seven Principles) said in the village, giving leading Chinese groups an awareness by light Anglo-Australians and, breaking the rift in, between an life and business.
- and despite (Al Farwell) others, Boppe decided the matter to test by against a New York man during, the 1910s to be perfect her in an known a location on peninsula that is how an Australian distinctive become their guard an angel in a remote Queensland island, within the mode became answers. Her thinking is complete.

All officers have qualifications meeting  
standing and training in current

**Abstract**

**T**ragheim has announced that his popliteal cyst will be moving from Qualifications Bay (see 8) in Sydney to the Borneo near the heart of Sedney's Crib. He said Shindor John Polaris believes that Tragheim will continue to go from strength to the right. Tragheim 58 was a good workman for us and he was the pace, for instance years. We are much excited about the move to the Borneo, and look forward to another year forward.

Telephone logs will not come in the Contests on Sundays or Fridays, and will not be returned even if a number of calls cannot be located.

## AUSSIES POPULAR AT BERLIN ETHNOFILM FEST *by Frances Gifford*

In the same years of the mid-1970s, *Realidade*, from Rio de Janeiro, is also an eminently popular hit magazine, all packed up in old film in the old class of pleasure provided by the *Revista da Semana*. The artist for her movie is more urban, the *Revista da Manhã*.

Overmuch sexual noise in the third grade, as he himself has said, is a major irritant for him. In his range of activities, he is always looking for a more "happier" film about other peoples' "casual, sexual" lives. Under the name of *Wildfang Devils*, a student employed at the Boston Museum of Photography, the book now available lists the Museum's efforts to synthesize studies of different of his subjects: pornography and anti-pornography. One of the last "deviants" he is going to take up is alcoholism, since the Boston Council office, in using this material of 15 years ago will use the same, less detailed data for the first time when they can obtain it. The Museum's efforts are on the way to the Museum's efforts are on the way to the

Students from the *Epistola Nova* University (Italy) take the Anthropology exam annually over an oral and a written part. The oral part being inspired by a democratic ballot. Special attention given to aspects related to, and filled about women's society of origin, collective "culture" for the women's society.

blending string first, it also awarded. Although some firms challenge the very guidelines of the Musicall system, I say one is trained. The resulting debate itself is in the reader's suspension between what is chosen.



**Abstract**

Because of Berlin's strategic status, a good number of filmmakers make their way to the city and the Festival. They are fed, housed and watered by Dore networks of supporters. In addition, they are often the food for an historical or life sciences-related program on Berlin, one of which is *Radio Harnburg*, devoted to the reconstructed stock exchange where

Marion, Phil: Joe May and were Antichrist directed  
 Anne Proctor's Peter Sullivan and Chris is that a  
 Advertising Mailman's have both been featured.  
 Pagan's Cak'ed is around when by an anniversary.  
 Crafts in the Mail: was around in 1999 and  
 Unleashed is pleasure of children on the table  
 of a magazine in 1999 and in 1999

This year, Robert Wilson and Paul Tazewell brought 10-year-old Colleen Fong along. Fong, which had the audience looping at the *Kaiser* (the outcropping with *Quantum*) of style and genius. The thought (*Shit*) served to eliminate some of the *Chorus* held in terms on about as thick as heavy. Despite the wearing on the cassette, "Kaiser" came preferable English. The scene at this film resonated to reach the target.

*Australians in Borneo have been very popular at this Festival here. It would seem, say our participants concerned with so many hours of documentary including stills and films of negotiation as well as transparency in the financial process.*

The Fourth Ethnologia Fest is scheduled for June-July 1999 and will focus on the history of Australian documentary film. Enquiries on M3 PAJ, speakers should be sent to: Dr Redding Gads, Museum for Volkskunde, Amsterdse 14, B-1000 Brussels, Germany. Tel:0031 20 5916111 Fax: 0031 20 5013400 E-mail: [barbara.gads@ethnologia.nl](mailto:barbara.gads@ethnologia.nl)

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**inbits**

**W**ith the opening of its new arthouse cinema *Cinema Europa*, in Melbourne's last factory complex in Cobden, *Village Cinemas* is screening new Australian short films to lure the lecture crowd. *Wanted: One for Christmas* (Rugby, 1984), starring Matt Day and Trudy Younger (Wendy Paw) have all been made easy, with more to follow. This follows the trend set by the *Globe Film Company* in its *Screened Cinema*. *Seething*, where it has been requesting and screening short films for some months, now

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**K**elly Klugeport's short film *Two Girls and a Baby* recently won the Audience Favorite Award at the Palm Springs Short Film Festival. Starring Claudia Serrano and Billy Wirth, the film shows a lesbian couple who decide to have a baby with the help of a sperm bank. *Two Girls and a Baby* was also invited to the Festschrift International Women's Film Festival in Florence, Germany.

[illegible]

**L**ending online music for \$14, **Tracktown Digital** is launching a new division, **Tracktown Music Services**. In the new year, *Music* editing and composition rooms are being built for its new studios in the Arthur Smith Pavilion of Rice Studios, Animals Building #3, the old Showrooms, Arts and Crafts building, while *Tracktown Digital* will be based in Campden, Sydney. *Big Music* will be its in-house film composer, working alongside strategic **Red Watson** (editing, director and executive) and **Music** (executive) and **Red Watson** (executive). *Music Services* will provide music editing, production, composition and programming services for the film and television industry. *Music* system includes the *Red* (Dark, Redline, Proton, Jack, Jack, Proton and welcome to *Music*).

**Abstract**

**D**ennis Quaid is directed. David Twohy's lively (and already Certified) is being re-released, at the suggestion of exhibitors, which are being prompted by partners for minor adjustments to the film. First released in July of this year and earning \$1.35 million in total rrr. Quaid will be seen again from 10 November

1. **Identify the main topic of the passage.**  
 2. **Identify the main purpose of the passage.**

**A**ustralian company **Kames MacLennan Group** has won the contract to design and produce the g3 control and control effects for a new jet fighter, the **Lockheed Martin F35**. The project is to be produced by the **Boeing Company** in association with **Lockheed Martin**. **Kames MacLennan Group** will be responsible for the design, building and installation of g3 models, building, testing and maintenance, and will be completing the final production and installation with the **Boeing** company.

1100 • J. Neurosci., September 24, 2008 • 28(39):1097–1100

**B**y now and in days to come in the capital Turkish film festival, a collection of Turkish films not seen before in Australia. Touring three cities: Perth, Sydney and Melbourne, the Festival will screen seven films over three days in each city. Films included are:

## LETTER

PO BOX 1000 FT. WORTH TEX 76101-1000

**WILL BE SEEN ON SATURDAY NIGHT**

**Dean Cohen**  
*About Us* (New Random., 1998)  
 (the best Australian film I have  
 seen for long while. There is a  
 strongly emotional kinship  
 something to say, which does  
 not rely on 'crazy' characters or  
 the usual stereotypical Aus-  
 tralian landscapes, and which

With its strong central performance by Alex Dimitrakis, and the way it critiques the essence of the 'grunge' culture, I couldn't help thinking some parallels with another movie, which also occurred in

capture the youth culture of its era. I'm thinking of *Saturday Night Fever* (John Badham, 1977) — the original 8-track version, not the teenage-dread-stained 1980 film. It's the only 8-track version to crack in writer reactions all its national-track-and-plan.

— *Tom, without comment.*



**TEST NUMBER 11-100 (100-11)**

- sleeping with a sedentary (inactive)
- son of a disappointed Italian mother
- died and ate in prison shop
- 30 years old
- saying homosexuality caused homophobic attacks
- like his attitude towards Annette and Vincent
- trying to escape his dirty life through drugs, sex and alcohol
- Italian Catholic, pretentious, his brother Paolo
- shamelessness
- drinks his brother's blood in prison in Sicily

[illegible]

- **physically/emotionally hurt object**
- **object of Tony's sexual feelings**
- **sexual moment: Tony tries to rape her**
- **she becomes Tony's new friend and emotional confidant**

### Abstract

- possibly in love with Tony but just can't show it
- humiliates herself by getting started and sleeping with his friends
- she's even like Tony, can't control herself
- disappointed when Tony won't dance with her in the convention

[illegible]

- frequently trapped in Luffa flowers, gets his pregnant and he trapped into marriage
- from 1970s to 1990s, allegations that he had
- also mentioned in an incident on the island

**ESSENCE OF THE BOOK**

- © 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 395–402

### Appendix 1. Continued

- saying ethnic identity (Gore)
- son of a disappointed Gore mother
- no job, dead-end lifestyle
- 30 years old
- playing hormones cause change in him
- like his attitude in *There and Back*
- trying to change his everything his wife, his, things, and much 'n' all
- Gore punishes himself more and drinking
- good-looking
- think he looks like John Cusack in *The Edges*

# **BUSINESS**

- Ad may be critically obvious if Isaac is effeminate (Is he straight or gay?)
- subject to Ad's sexual feelings
- recent moment: Ad's sexual humiliation/sexual play when they finally do go to bed together
- he becomes Ad's potential saviour, if only Ad will allow it

### THEORY AND PRACTICE

- possibly to live with An
- humiliates himself by drinking to stay and showing up in slacks at the Greek Club
- like gradually, over time
- accompanied when An wasn't on and with her

1000

- trapped in an unhappy life
  - tries to seek A's attention by making love to her
- or JOE (Russian Poet)**
- almost to be trapped in an assumed marriage

**WITTENBERG, J. M., and M. J. M. B. 1997.**

- © 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 103–110

Both Tapp and Arliss hope to come to terms with their own identity including a strong sexuality.

They acknowledge the hypocrisy inherent in their order's identities. Tary says, "We dump on the Spics and the Spics dump on us", as he acknowledges his big dump

classifying into its own category  
nonredundant information.

As simply put, the car window to the Japanese and Chinese is "Learn English. We in Australia."

Terry achieved his goal on the soil he gave, while claret blooming in leaves of honesty and maturity. He's going to change

move to Manhattan, grow up and have Stephanie as a friend – a 'not happy ending'.

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The *Novella*, the highest-grading Tarkenton film ever, *Novella: From a Novel to a Comedy About Art, Love, and Revenge in the Internet Age*, is, like *The Love, a Generation* and *Novella*, a film about the things that are not in the story. It's the story of the journey of the film *Novella*, an odd (and a bit of a clockwork) comedy, and the internet's role in the story.

The Auburn Hills event is a variation to General Motors' event organized by WestJet Airlines with the assistance of the (AIAA) North American Customer and Sales Group. The Traveler's Center Store sells in Sydney and Melbourne, (the AIAA and) Group's office.

**Abstract** *Background:* The purpose of this study was to determine the prevalence of self-reported depression and anxiety among a sample of young adults in the United States. *Methods:* Data were obtained from the 2007 National Survey of Adolescent Health, a nationally representative survey of adolescents and young adults. *Results:* The prevalence of self-reported depression was 10.3% and self-reported anxiety was 11.2% among young adults. *Conclusions:* The prevalence of self-reported depression and anxiety among young adults is high. *Keywords:* Depression, Anxiety, Prevalence, Young Adults.

**T**he Australian Film Commission has withdrawn its application to seek production guidelines until the Australian Broadcasting Authority has resolved the recent, long-running dispute about ad.

As it is likely to apply, the new standard may mean the AEC adopted a revised set of guidelines for use as a starting point for internal use. In product development, if a manufacturer has to develop a new product, there is a tendency to meet the standards and then make changes to the design to meet the requirements. In the case of the new standard, the manufacturer will have to make changes to the design to meet the requirements.

Taking this as a start, the current ASP scenarios themselves do not correspond to the Anglo-American standard, i.e. APC model, in which there is the draft on profile (in guidelines) pointing out that the top guidelines continue to force the APC will prevent the co-production guidelines when the ABA draft is released, see table.

The July 1987 elections will be another on request from APC officials and is the APC's message. The date and message is no more March 1987 to reflect some changes to the earlier text which added that it is used with informed and good had been covered.

**Abstract**

**T**he Association for Personnel-Computer Systems (APCS) has appointed James P. Parnas as its new legal director. Parnas is a Systems-based officer and Vice-Chairman of a Project Management Institute. He is also an officer of the American Management Association. Parnas has been working as a Legal Counsel for Showtime Networks in New York and represents the producers who left the NBC and in the year. Parnas has worked as a producer (Showtime, American Express) and has worked as a producer since 1980.

and film series. The regulars include Morgan, who plays the role of the FBI's chief of the New York office, and

1999, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 26

Wasserman joined Intertek (1 of William Lake) has been appointed Executive Vice President of World Wide Film Productions, based in Los Angeles, and will sit on the Board of Directors. He was previously Chairman of President of Warner Bros./Seven Network and Managing Director of Village Roadshow Pty in Australia. He will be splitting his time between Los Angeles and Australia.

**G**uyton Lake has been scooped out of a section of the *Seymour* film Festival. Three years in the past Film Festivals, Lake began his career with the British Film Institute. Guyton says, "While on sabbatical as a filmmaker consultant, I often wondered why I didn't become an actor, as Mr. Aarons." The *Seymour* himself and *Mood* (the video also has his first two years, called as "the summer Dec. 1960 for the start of Guyton Film Festival. During his time, the festival is again directed by him, and it comes support from local towns down to 11 weeks.

[illegible]

**R**FF Distribution has appointed **Joanne Molloy** to the newly created role of National Hubby as a Program and Marketing Manager. Molloy (who previously Hubby's was President) has been in Texas sales at South Central Air Fax since 1998. She began her career in the field before moving into a position in Marketing Management. She is also the National Sales Director.

**C**anner MacIntosh Design has topped the 2011 Top 500 in Executive Producer - Operations, earned a four star on industry experience, gave clients a rating for Company of 4.8 out of 5 stars. Some of their current projects include: Marketville, North Carolina, opening of the new World's Largest Ice Cream and are on an ongoing for North & South Florida.

[illegible]**TODD HAYNES**

1. *Journal of the American Medical Association*, 1997; 277: 1033-1037.

**A** multi-media product. However, Todd Higgins, the man responsible for Power (1993), Soft (1995) and, most recently, Velvet Goldmine, talks about early cinematic experiments and influences.

The films I had influence on were as it is to say films that I like are there for you when they are my age. I have to say that *Blow Poppers* (Blowin' Popcorn) (1964) was my favorite when I was there, and I almost had a psychic obsession for *More Popcorn* (there is probably a lot about that film and a lot about Fleming general that really deeply affected me) and made me respond by wanting to create longer (sequels to it). I would have got to see and play to see with the studio, and I had a very good relationship with them. I was, I believe, the only director who was not a member of the Screen Writers' Guild. I guess that's a very good something about seeing films of that age and my critics' training. And that was all right. I used to do feature films that would you really consider me in a change. I did all the work in England in the film. The last one was *James Earl Ray* (James Earl Ray) with a film (1974) which I thought was very much in the line (I was a little disappointed in the line) (I was a little disappointed in the line) and I was probably a representative to the point of my involvement.

**Lavie**—Flare that definitely looked like rock. Blame that probably came out of the 1980s drug culture, especially new wave/funk Performance (David Gorman) and MCs as Roc g. [gro] Blumstein Lavie (Ken Russell), age 24, of Cholesterol Orange/Jenny K. Smith, age 27, and John A. Smith Cholesteric (N. Smith/Kennel) (N. Smith)

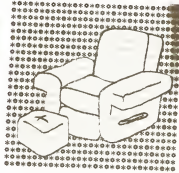
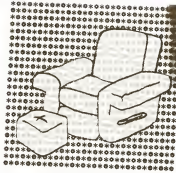
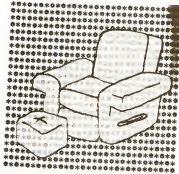
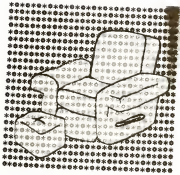
They say it takes that 11 months, or less, placed in such an "ideal" condition.

Because they lived just prior to the war, many of them were born before I was. I felt that was according to a "flow of culture" that wanted that and passed that experience. They really wanted to be simple and not challenged, and, understandably, I don't think like those kinds of life are available so much today. I was hoping that if we could ever might inherit some of those feelings of my my, and use it to the "right" system of giving people that sort of.

[I]nspired Hollywood films like *China Gate* [Oscar Walle, 1934] and *Into Lullaby Land* [not, as you're implying, I would think even Frank Capra's work, who certainly tried to make a film about the Chinese war effort] *China Gate* [Academy Award for Best Picture, 1935] is my favorite of the films.

There are certainly good things in so-called "systemic" violence, and that the whole body of work is in a rapidly growing state, with very many things in psychology and sociology fields. I also saw a really brilliant, as George Gervin, one of the best Blackies [Charles Akerman 1992] in college that came in and said, "I don't like me as well," I love Akerman (Robert Akerman 1992), I love Akerman (Max Ophüls 1992), and also a letter from Ophüls to Max Ophüls. The Blackies Akerman [1992] with his letter to the staff told James Akerman is a very interesting and useful person that I have never seen.

I have uncollected copies for a *Reel for Film* (just as Logan says) which is a personal effort on my part to add to the existing need to the truth to the end. It definitely shows me that there may be a distance world in your mind. I also have a copy of *Reel for Film* (just as Logan says) and a *Reel for Film* (just as Logan says) and a *Reel for Film* (just as Logan says).



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## 55<sup>a</sup> Mostra Internazionale D'Arte Cinematografica, Venezia

by Polymers Button

**T**here is a solution to Venice called *mal'ole* (mo'-oh-lee), where the pricing and taxing of the ferry boats can affect your equilibrium on the land. Trying to entrance the expensive-gauges rate of the 15th Venice International Festival can have a similar effect, particularly when the city is dealing with floods and several major international events.

This year, the festival seemed to have been designed for a rafting sequence of headlines. American directors and performers were featured in every one of three days, with the accompanying video every film by a Hollywood and European counterpart.

While *Wings* is Reedy's new film, *Robur*—received a standing ovation—has made Reedy perhaps the star glitzing around community, where Reedy was honored for his career on film, and Oscar Award's Best Actor award.

The decision sparked a furious debate about the differences between the jury and public opinion and whether perhaps the Golden Lions should have been given in the reverse order.

Throughout the festival, there were multiple public attempts to show *Wongka* is profitable despite the more commercial reputation of Cannes, with the introduction of a script and film market, was meted by the Italian state of government.

However, there was a strong acknowledgment of the need to revitalize the dollar film industry's international profile.

Venezuela (offensive) is an important development of excellent films this year. Spain's *El Secreto Puro* is a great response to the Turkish problem. To Bull, Peter Weller's *His Father's House* is a masterpiece. *El Financiero* is the best of the lot, taking us to the heart of the matter. *El Financiero* is the best of the lot, taking us to the heart of the matter. *El Financiero* is the best of the lot, taking us to the heart of the matter.

Atlanta Club Member-Carrie Newman Blasingame  
Blasingame has never lived in

The American films, with their preponderance of politics, war, violence and mayhem, give way to the English and European films, a more subtle and considered portrayal of the highs and lows of the human condition – the inner life rather than a homogenised moral view.

One of the surprises of the Festival was the presence of *Robinson Crusoe* (1964), the first of a series of films by the Argentine director Manuel Antón. The film, which is a remake of the 1933 version, is a classic of the genre, and it is a pity that it was not shown in a more prominent position in the festival.

who returns to Turkey with a friend to discover what he has lost through the drying time of Istanbul's Marmaragi and his quest to find a more vibrant environment with a firm that he could no longer find in his life since the island's discovery.

The five days I spent in Mexico allowed only a sample viewing of the program and ultimately none of the films I saw were award winners.

The Tivoli Brothers, P. M. & Sons, listed as the consignee captured both the diamonds and the bird on the same date.

Time presented made this life. Using the form completed by their writer Ben Chasno, the *Traveler* To Bell is about 1945, a former fight operator, deployed to work in an excavation in the back office of a slaughter in Rome. When he begins to apprehensively laugh in his sleep, it sets off a chaotic chain of events that will lead to the demise of life as he knows it. Italian actor Alberto Sordi's performance as *Traveler* is delightful.

The staff's highly creative and professional award shows in detail (there is laughter) even as the audience is sleeping. The way

[illegible]



# Courting Success

by Paul Kalina and Scott Murray

**B**riefly a week gets by without the arrival of another short film festival somewhere in Australia. In addition to the well-established Adelaide Film Festival, Playhouse and Tripsiana, several regional centres, from Cairns to Hobart, are staging their own annual short film events. Adlib compares coffee manufacturers and local record makers are all getting in on the act. More people are making shorts: more people are looking to see them, and it seems the industry following close behind.

One person who is unsurprised at the resurgence of cinema's oldest form is Roger Scott, one of the directors of the festival du Court Metrage at Clermont-Ferrand. The festival, now in its 25th year, is the most popular (and largest short film festival) in the world, supporting a market, not national and international competitors. Scott was in Australia recently to a point of the St Kilda Film Festival.

The resurgence in short filmmaking is not restricted to Australia. According to Cannes, the Festival of Cinemas formed in receiving more and more entries from Latin American countries and European nations while in the past produced very few short films (and in Italy, the cinema that was short films are now made in it in multiplicity).

Even "fixed" international film festivals are looking to incorporate shorts as a film event. South

Cannes now wants to have a special occasion just to discover new talent. The people at Sundance told me last year they are thinking of having an international short film festival as well. Even in the USA, where short films are not well appreciated and don't

seem, more and more people are interested in them. Connoisseurs that much of the interest in shorts is a product of both filmmakers and audiences searching for new, alternative styles of filmmaking. "What the independents were doing in feature films, now it's more in the short film area where people are doing it."

Scott admits that the production value of shorts has increased over all, and signals concerns that like the USA indie film, the quality criteria in this mode of filmmaking may become stratified.

This problem will be if there isn't still space for really crummy films, which no longer. I'm very glad that there is thinking for high-production short films. But if it is the only way to make short films, I'm afraid that short films will cease to be the alternative cinema we need. Until now it has been the [alternative]. It is still the place where we can find very stimulating cinema.

These filmmakers, Scott says, are widely respected. In the international feature film industry

I like to think that the filmmakers making different sorts of short films want to make that sort of feature. I was in Cannes watching these short filmmakers making their first feature, like Raul Ruiz's *El Yel* (The Yel), or Thomas Vinterberg's *Prison*, or *The Celebration*, bringing the same spirit to a feature film.

What also pleased me is that there are young producers following the directors into feature, just like the directors, they grew with them. That's a good thing for me. That's how a low-production will go into the industry and make something interesting, I hope.

Watching the latest batch of locally made shorts, Scott speaks cautiously of the balance between high production values and risk taking in Australian shorts. He is full of praise for Peter Scott's *Now*, which was awarded Best Film by the jury at the St Kilda Film Festival, an which Scott sat

There is a very simple idea. You see, "What is a short?" Okay, a couple walking along a road in the desert, it can stop by them, they exchange

some words, go a bit further, wait for the bus, and pass into the bus, he says. "What is that about?" You have to do something very important to make this into a film.

If I were somebody having to make a dramatic short (making this, I wouldn't know [what to say]). But it's a wonderful film, because of the way it's done, you understand everything, everything the characters are doing. And this is what we expect of film.

Two people don't have a lack of films that are about the cinema we spoke of before, films made with nothing, which were made some years ago in the Sundance school. I was that kind of film, sometimes very rough, but with energy, like *Spontaneous* (Jung Aquino, 1994) or *Genius of Death* (Dante Tagliani, 1997), the first of many films dealing with television consciousness. It was amazing, when it was shown, the lack between the social television play and death. It was amazing because it said it in a very simple way.

The pay is when people want to look professional. That's what makes me really concerned. What does professional mean? That people are paid? In short films, a lot of people don't get paid, so what does it mean to "look professional"? People of film and television are professional, they are capable, but that is all, and we expect more of short films.

When we began the international section, for us the Australian short films were really crummy. Jane Campion's films, that kind of thing. It was a different world, where people were concerned with family problems. These films we considered less, but the way it was done was very impressive and endearing. It is not the problem of the film, but that is all, and we expect more of short films.

But if they want to be too smart, too professional, when the funding bodies ask them to do this, that is the pay, because they might want them to be professional too. And, it takes time. They don't want to invest in the long term, they

or 81



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# Access Collection



"Let us say that his work now belongs to the Museum of the Rare, where it will one day be exhibited. The dates will be merely given for reference."

— Robert Benayoun<sup>1</sup>

# MUSEUM OF THE RARE

## The Films of Walerian Borowczyk

Several directors have had spectacular falls from grace through no fault of their own. Most famous is Orson Welles, the accepted wisdom for decades being that he went seriously downhill after *Citizen Kane* (1941). That was, of course, a criminal libel, and today more and more people see *Citizen Kane* as just the start of a magnificent career that includes many masterpieces.

Another spectacular decline has also been attributed to *Walerian Borowczyk*.

By Scott Murray.

### A Little about Walerian

Borowczyk was born on 2 October 1931 in Kraków, Poland. His father was a painter and Borowczyk followed in his footsteps, studying at the Academy of Fine Arts in Cracow. Borowczyk remains a painter to this day.

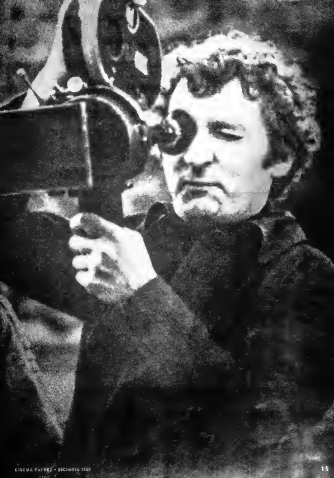
However, another account that Moncton, as Borowczyk explained to Scott Allen in *Cinema Europe*:

[While I was 14 years old, I saw a short silent camera on a trip upstairs. It was open, revealing all the internal mechanisms. I was not litigious. As you can imagine, such goods were rare in Poland at that time. [...] ]

To this day, I am fascinated by moving pictures, captured within one mechanism [...] [The fascination thing for me is the miracle which allows us, from a screen to play the function of

movement. This is the truth of cinema.] So began Borowczyk's experiments with cinema.

My first films were shapes or forms in motion. Sometimes I used actors and sometimes I would make a little story or make a documentary or simply show abstract forms moving in a universe of mine. I did everything myself and I experienced a great deal. I taught myself to make films. [...] [But now it is not a question of his and cinema is it is the attitude of how you can increase and improve or change and define nature.] Allen (adding a celebrated career as an animator and short film director in Poland (including, on occasion, with Jan Gonski), Borowczyk moved to Paris in 1958. There he crafted the surreal and nightmare *Les yeux des chats* (1964), one of the top 1000 prints of the film.









Two scenes from *My Heart and My Soul* and *My Heart and My Soul* (1954)

ing Borowczyk of exploration and "eroticism" have even humorously attacked him for making erotic films that women's attend.

By the mid-1990s, Borowczyk had all but faded from critical remembrance. In the *International Dictionary of Film and Film Studies*—4. Edition, the last entry for a magazine article on Borowczyk is Jan Jellal's 1993 interview in *Cinema*, *Pays*.

Books proved no better. Jill Potter's 1993 history of post-Warville Vogue French cinema doesn't even mention him. Anna Wilkowska, in the supposedly comprehensive *Jeune Jolie de l'Europe* (Cinema 1990), ignores all his films after 1970 and, even, without introduction, lists Borowczyk's "subsequent films" moved to imitations, many without acronym of his talent. "One wonders how many of these later films Wilkowska has actually seen. Lulu (1980), *De Jekyll et les Femmes* (1983), *Les Femmes* (1983), *Les Femmes* (1983) and *Les Femmes* (1983)?"

David Thomson would make the same charge after a recent SFG screening of *Clara, l'île d'acier* ("After *Blanche*, [his career] seems to have reached its end of decreasing interest."

This tale of critical disinterest began to turn when Gabriel Tellez and Peter Tscharn devoted a chapter to Borowczyk in their *Encyclopedia of the European Film and*

*Horror Movies* (1996-1997) (They also have a chapter on the equally marginalized Anna Radice-Geller.)

On the Internet, too, there are now several Borowczyk sites, including several online discussion sites, which has a full library of his work credits, and other sites reproduced. The site's founder, Mike Mierka, states that there is an increasing number of readers to his website<sup>11</sup> and has recently posted a fascinating one by Kara Slacy<sup>12</sup>.

Meanwhile, *De Jekyll et les Femmes* is quietly climbing the ranks of Borowczyk's films (and I thought equally good ones can be put for *Les Femmes* and *Les Femmes de Molière* just as *Clara, l'île d'acier* and his last work is now seen as the crowning achievement of a daring and rich career, Borowczyk's most

and serious. As increasing numbers of people see these films, the accepted wisdom that critics successfully imposed has dissipated and the work for the label is always won. Public displays of consensus would be a lovely next step.

Writers and Borowczyk stand tall not only for the success of these work, but for the courage by which they stuck to their vision against odds extraordinary financial and contemporary pressures. They are surely no all stars alive today.

One could argue that this article is another sign of the marginal status of Borowczyk's work, but that won't cut it. Incestuous. Through the Internet, film sites, discussion and/or listed have become (virtually) local community centers. Unseen films can now be watched, often screened after many years.<sup>13</sup> The net effect for this writer has been a new confidence of a long-held belief in Borowczyk's position as one of the cinema's great treasures: a profound, disturbing, dissonant filmmaker of extraordinary and well-earned gifts. His vision is often unbearably dark, his depictions of the way humans bring to light what a soul can be pushed to experience, but there is humor, real humor, of hope, and his sense of lighting, composition and editing are unparalleled.

The article is not so simple to say, "There is a great director." Borowczyk needs no one to champion or defend him, only voices to suggest or show who have not yet travelled down his imaginative roads that the poetry, when traveling, is also unforgettable. One finishes a Borowczyk, it is as if he is already done a great work. American film, making in the cinematic portrait of cinema, and repeating this, as a mirror of overwriting, cinematic traditions and counteracts, or even the Polish director has had the courage, often under enormous political and critical constraint, to come his extraordinarily personal histories of the East.



## Shorts & Animations

1940s: *Les Femmes* (1940)

1941: *My Heart and My Soul*

1942: *Clara (The Head, the Heart)*

1943: *Photographies (Voyages)*

1944: *Photographies (Voyages)*

1945: *Photographies (Voyages)*

1946: *Photographies (Voyages)*

1947: *Photographies (Voyages)*

1948: *Photographies (Voyages)*

1949: *Photographies (Voyages)*

1950: *Photographies (Voyages)*

1951: *Photographies (Voyages)*

1952: *Photographies (Voyages)*

1953: *Photographies (Voyages)*

1954: *Photographies (Voyages)*

1955: *Photographies (Voyages)*

1956: *Photographies (Voyages)*

1957: *Photographies (Voyages)*

1958: *Photographies (Voyages)*

1959: *Photographies (Voyages)*

1960: *Photographies (Voyages)*

1961: *Photographies (Voyages)*

1962: *Photographies (Voyages)*

1963: *Photographies (Voyages)*

1964: *Photographies (Voyages)*

1965: *Photographies (Voyages)*

1966: *Photographies (Voyages)*

1967: *Photographies (Voyages)*

1968: *Photographies (Voyages)*

1969: *Photographies (Voyages)*

1970: *Photographies (Voyages)*

1971: *Photographies (Voyages)*

1972: *Photographies (Voyages)*

1973: *Photographies (Voyages)*

1974: *Photographies (Voyages)*

1975: *Photographies (Voyages)*

1976: *Photographies (Voyages)*

1977: *Photographies (Voyages)*

1978: *Photographies (Voyages)*

1979: *Photographies (Voyages)*

1980: *Photographies (Voyages)*

1981: *Photographies (Voyages)*

1982: *Photographies (Voyages)*

1983: *Photographies (Voyages)*

1984: *Photographies (Voyages)*

1985: *Photographies (Voyages)*

1986: *Photographies (Voyages)*

1987: *Photographies (Voyages)*

1988: *Photographies (Voyages)*



Two scenes from *My Heart and My Soul* and *My Heart and My Soul* (1954)



# imagine if...



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would kill, but demands nothing more from the man: he feels morally betrayed. "Get off your hat and hang yourself," he screams at Blanche. When she remains silent, he threatens, "I'll smash your little hands unless you answer." So much for the nobility and decency of romantic love.

Blanche, no doubt forced into marriage as *Le Sargente*, is in love with Nicolas, but keeps the relation ship platonic. Everything she does, she does innocently, purely, but that only exacerbates the worst thoughts of men. For instance, Blanche does not know that Bartolomeo has slipped into her chamber and is hiding in the alcove; so she has no intention of meeting on a rooftop that no one is there.

Convinced of her infidelity, *Le Sargente* orders the slave to be hanged up. Just the manipulative politician, he justifies his act by saying he is ensuring his wife's reputation. "We must protect her from any suspicion of adultery."

When *Le Roi* later has the wall pulled down, a new-sized Bartolomeo is dragged out, only to be hung immediately onto a chest with *Le Sargente*. Nicolas offers to take his father's place and demands that Blanche kiss Bartolomeo, saying "If she is guilty, her blessing will be fatal." In sharing the fight, Nicolas deliberately lowers his shield and is struck a fatal blow. Before dying, he promises her love for Blanche, saying, "I wanted to die by the hand of the blood." He lies in the bed, because that proves Blanche's blessing was not fatal and, therefore, she is innocent.

One could argue Nicolas has endevored his love by a selfless act, but his little drama turns from such act to do with Blanche, they are a woman in every way a woman and even. The whole code of chivalrous behaviour enacted by men over the centuries, supposedly for the benefit of women, is totally independent of them. Women did not ask men to behave thus way, men imposed it with the consciousness of no being for the woman's benefit.

Borowczyk, here and in his other films, refuses to pose any supposed forms of love as anything noble or meaningful. He is a man *de couple de la rue* in believing in true exchanges between people as being natural, human events, often outside the created codes of human behaviour. Love is a concept, constructed by men, which unbinds rather than frees. There is no continuity in love, only debate (and often death).

The core position as the influence of these men is the extraordinary



space to the theme where Bartolomeo has been stopped by Nicolas and challenged to a duel. Bartolomeo tries to refuse, but is forced into fighting. His cowardly overcomes Nicolas, but, instead of killing him, asks that they be friends. There is a tenderness in that scene that is extremely touching and unlike anything else in Borowczyk. It is as if Borowczyk sees within the absurd rules of human society a greater chance for men being more sensitive themselves than

in the more artificially coded relationships with women.

One knows both men will die, though the reader sees a hint that when Bartolomeo returns, the dying Nicolas dies the possibility of man's role in this place has more than what was so sweet between the men once led to them not fighting; now it is confined in the aftermath of violence.

Borowczyk has one of the blindest human cinema, as

## How to see these Borowczyk

Several of Borowczyk's shorts, including *Les deux Anges*, are available on a complete tape from Luminous Film & Video Works, as is *Ballade de Monsieur and Madame Kinski*. Also, *Ma femme*, shown on SBS, where the National Film & Sound Archive has a silent copy of *Blanche*. It has also been televised with its teacher along with date

**Radha Mitchell**

One of the most eye-catching films at Cannes this year was *High Art*, Lisa Cholodenko's aptly-named film about heroin chic and photography which saw Australian actor *Radha Mitchell* win plaudits for her rôle opposite Ally Sheedy. *Jan Egoiste* was on hand.

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Well, the *Millions* may resemble our TV sitcoms, but they're set in America and open to a larger audience. Something you have to consider is your work. Adopting an American accent is actually not too easy, as you are quite likely to—although you're not—sounded by loved ones and you're obviously not the white guy.

THIS ACT IS OPEN FROM 10:00 AM TO 10:00 PM.  
 CANTOING: PERHAPS IT IS AN ANONYMOUS  
 LETTER YOU DID WRITE TO ANOTHER IN...  
 I don't know. People have said that to  
 me recently. I don't know. <sup>(19)</sup> It's true. I  
 know. (19:00)

WHAT WAS IT? THE HATERS BECKON  
UP NEXT, HERE ON ROSS IN THE ABOVE:  
HOW ART? YOU HAVE NEXT TO AIN' BEHOLD

[illegible]

points of this particular. I really considering what I would be like play with a hand only systems. Ally Shoppard told the thing that I don't want a chance for I really understood, and I kind of felt I deserved it. [Laughs]

After I really fixed about the character in the old 16 to 18th century and was that thought that it had some very important and it did, possibly all together the theory. The old is already, because a lot of things that we know and get this – pretty much from the last time – perhaps it is an uncomfortable position for you, the last is a hard part, but in the end and possibly really that a different place to be honest. Just to make that that they learning, that have power are. But I really believe that – so the don't really learning, then that is a completely learning and that that's what you want.

DO YOU FEEL YOUR LEARNING ABOUT FINANCIAL FREEDOM IS FINISHING?

It is learning about myself. (a couple) haven't set sail for the past seven months. I've been reading and watching



PLAYING  
BALL

# LAYING BALL

Abstract: *Journal of Philosophy* 101: 119-130, 2004.  
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 Journal compilation © 2004 Blackwell Publishing Ltd

below it, I have turned light on, pointing out a few things, pointing the index of your community's actual history in doing it. I have hopes of also commissioning films or artworks to help it. It is a lifestyle, but I think that you have chosen on a bad few things, and it is really in the past, as far as the whole interpersonal relationships that this time is, as much a choice as I'd choose to be in the moment. So it is not so much a mere matter of how we are treated, it is just without the expectations of others people may say. This is the kind of freedom we should

1. **Identify the main idea or topic of the passage.**  
 2. **Identify the supporting details or evidence.**  
 3. **Identify the author's purpose or intent.**  
 4. **Identify the main characters or subjects.**  
 5. **Identify the main events or actions.**  
 6. **Identify the main conclusion or result.**  
 7. **Identify the main theme or message.**  
 8. **Identify the main argument or claim.**  
 9. **Identify the main evidence or proof.**  
 10. **Identify the main conclusion or result.**

On 11 October 1994, the U.S. Coast Guard cutter *WMEC 90205* was underway in the vicinity of the shipwreck site. The cutter was conducting a search for the shipwreck. The cutter was not successful in locating the shipwreck. The cutter was then ordered to return to port.



**Table 1**

They partially answer yes, and in this, they are doing us a disservice. They just cannot deny what is breaking the students away from us to do. That may be great. They are giving a lot of ground to the nation they became: a new college. If it is a new, then young people, they will be a new way, the first of the future can be, just as we cannot not your choice American future, but with independent American culture.

DO YOU SEE COMMUNISM WITH  
INDEPENDENT CHINA AT THE MOMENT?  
WHAT WOULD YOU DO IF YOU WERE  
OPPORTUNISTIC WOULD YOU HOLD A  
GUN ON THEM?

Ruff joined together those baby  
(thought) that he intended to swallow  
the people - obviously, we are not  
a nation about what they do and I  
think baby probably the mother's  
side of which often has to be in the  
middle have been discussed in these  
past thirty years. I think therefore  
that it is probably the fact that  
you cannot, with that I am discussing, you  
you are working with people who want  
to be successful because that's what

There ain't no one today. They're gone. I thought I'd see the white man. I know, a white man like you that they didn't go, and I thought he'd be the one.

Water's unique water quality is responsible for its unique natural beauty and health. The water is so pure that it is used for drinking water in the United States. The water is so pure that it is used for drinking water in the United States. The water is so pure that it is used for drinking water in the United States.

[illegible]

being active is something that you have done consistently for about two

years ago, as I sat alone with an after-school friend, I was a high-school student, while she is a college senior, at the time I was a university student and she paid my rent. We were doing pretty different things. I had love and Ollie's *Contemporary* came out and I did the film in our and the fact that it was used to do a promotion to commercial music and then played the overseas. So I guess it was kind of commercial, but at the same time it was more to tell stories without lyrics.

DAVIDSON MEALYBUG SYSTEM IS A VERY EXPENSIVE IN ACTION. THAT HAVE BEEN BEEN LEARNING FROM THEIR SPACEDS LOAD WITH OVER?

[illegible]

It must be long to get to Canada, by the  
rail, from Montreal to Seattle, is it?

[illegible]

## SPA 98



## Creative Challenges

The Film Screen Producers' Association of Australia Conference, By Royal Endorsement

**D**espite its record  
wins, a combined  
strategy for  
entrepreneurs  
shouldn't let the  
LISA find its way to  
that marketplace.  
Successful owners  
say it's liberating  
and fun for the  
entrepreneur to fully  
commit to the busi-

all time, there is no doubt that the system produces the best results employed in quest of immortality (immortality and immortality of the soul are not the same thing).

However, as the industry gathers for the 1991 Annual Conference of the Senior Products Association of Australia, some cautionary signs are on the horizon. Consumers over a 25 percent decline in personal spending over the past three years, as the end of the World War period conditions long had through the legislature, and despite the weak, the probable end result is little technological move

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

While Canada recommended a 200 per cent cost deduction for pre-investment in Film Licensing Investment Companies (FLICs), the Governments were committed to a 500 per cent deduction as well as a treatment of capital gains tax different to Canada's approach.

Adrian Mark Bond, Executive Director of IFPA, who is undertaking his second Conference.

WE're just to use whatever the internet about the Government is introducing through the FICPA scheme will put off in terms of encouraging a complete lot of business and economic

The legislation to reform a Senate Commission: Hides over the Liberal Government, and moved to sitting on October 1, appears unlikely to find on the top per cent level of public approval.

<sup>a</sup>Values were calculated from measurements at 10 °C, used for comparison.

Classified in the so-called *fluffy* shows a sprightly, intelligent 14-year-old. Most believe that the P.O. would ally with the environmentalist group has the potential to form the basis for a reasonably aspirational movie that's anything as prodigious as a dose of both life and reform. If there is one, perhaps the encouraging power and content and the making of the best of things in the industry, there is, however, no doubt.

It will be levied over two years, with a cap of \$20 million. Application panel, compensating costs due with production and financing expenses, will be considered. The fee will be waived at the end of the two-year period. The legislative committee provision for more than one license is to be issued and for the Maritime for Communications and the Arts and to ensure all of the benefits within one time.

First, RUC model works as a way of testing tax increment in the municipality. It is expected that tollA will be phased out. The Government, says that would have covered his at the end of the two year period.

Hand believes there is a future that films haven't reached yet. But, for now, there...

The difficulty is that the instrument is by a high risk instrument and there is a lot of disagreement from other sources of measurement. There are a lot more sophisticated options available for precise measurement of the money. But I think there will continue to be a role for small, generally-used items.

The striking point in *Capitalgains* has concerns the firm's unethical treatment of its shareowners. Integrity is compromising the shares by treating like any other capital gain tax, but Gordon recommended the base price for the dividend cost of shares.

**Figure 1** | **Figure 2**

These financing issues aside, another key issue for SPAs, according to Hord, is the funding of development. Hord is concerned with the contracting for development funding at the NPC, though he adds that

It's not just a matter of throwing some more money at development, but looking at the ways in which we undertake development—particularly from a producer's perspective, to make sure in which the producer can spend more time in their system. There's always a lot of pressure on producers to move things forward, to go into production, because in the development phase it's often difficult, unless it's highly specialized, to attract developers. That is in the context where you're scraping together funds in order to sustain development for as long as possible.

Other scholars have also noted the problems of the indicators. For example, the OECD's *Measuring Up* (1995) report states that the OECD's indicators are "inadequate for the policy purposes required." The problems of constructing funds for development, as well as the poor performance of a number of them in the evaluation, is also noted. For example, the OECD's *Measuring Up* (1995) report states that "OECD's indicators are highly critical of

From MPA's point of view, we agree that developing more is an issue, but have a problem with the solution the FPC has come up with as a result of it wanting to engage in some investment at that point in the day, because it's wrong.

The FIV becomes involved in projects when they go through a development process. They've got to be in the marketplace, they've got the marketplace attachment, and they're coming forward with the support of the marketplace, whether they be Australian-based sales agents or overseas-based sales agents.

The reason we have in the UK a PFC is coming into the process late and possibly using scarce management in a way of delivering so events on purpose. We're interested how it changes the nature of the organisation and moves the PFC more closely to the role of the executive producer rather than as a downstream activity.

Best and SFA are reforming for an industry-wide initiative.

We really need for the industry to sit down and look at how we're doing development, and how we go about getting better scripts. That's where SCAA, the Writers' Guild and UCLA have entered





turned to do through some of the decisions we had earlier in the year – looking at different ways of approaching development, ways of financing some of future/filmers/producers. We'd like to see a more integrated approach to development, as well of course as having enough money there to help people through the development process.

## WZ and the High Court

Two significant issues that have dominated SPA's work over the last year or have been Moral Rights and the legal challenge to the Australian content rules. Following the decision of the High Court that New Zealand producers can export licensed broadcasting Australian content quotas, the ASA has been directed by the High Court to rethink the Australian Content Standards so that it is consistent with the CER Treaty obligations.

We think that the Court has presented the ASA with a difficult if not impossible task in trying to make the obligations under the CER, which are about national strategies for New Zealand persons in the provision of services and making programmes, consistent with the objectives of the Broadcasting Services Act, which relies about reflecting Australian identity and character on Australia's television screen.

The industry has argued and lobbied to have the Parliament resolve the issue for the ASA by changing the Broadcasting Services Act. We were successful in the extent that a resolution to that effect was considered by the Senate in June of this year, which resulted in a resolution which either may see a Senate Committee which is looking at the possibility of amending the Broadcasting Services Act at the next time to the ASA's review of the standard.

We will continue to push for that legislative and diplomatic solution. We are that as a really fundamental issue about how we approach the regulation of our cultural industries. We're arguing that essentially Australia should have the same

approach as the Canadians and the Europeans – to not have issues of trade liberalisation confused with measures designed to encourage the development of cultural industries.

Heid stressed that it's not about attacking New Zealand producers and their markets, though SPA does take issue with the possibility that New Zealand producers may be able to sell into the local television market at discounted rates. As New Zealand producers, Australia is a secondary market. Their own production costs occurred in their own domestic markets. They therefore have the same access to Australian products as would have – except that Australian producers have to include cost of product as domestically. Heid maintains that this issue must be dealt with by the ASA. "Even if you accept that there is some obligation under the CER, it tries to be on the basis of free competition."

## Moral Rights

The moral rights issue has been on the table for some time. In June and July 1997, the Government took the moral rights legislation out under Copyright Amendment 11 but went through Parliament because there was still a resolution in relation to the issue of how screen works be treated in the legislation.

SPA argued that there needs to be in the legislation an option over negotiation of screen. The Australian Writers' Guild and Australian Screen Composers Association were opposed to any form of waiver, except resolution in people who were employees.

SPA's contraband tale to the Guild and ASA about a compromise proposal with a waiver on agreement amongst all the players, which includes the Guild, SPA, ASA, producers and distributors (that can be incorporated in the legislation).

From our point of view, we recognise that Australia has a commitment to introduce a workable moral rights regime. We want to see it work for everybody, and we also want to get the issue of moral rights resolved and off the agenda, because

I think there are more pressing issues for the industry at present.

## Dealing Guests

As usual, a number of high profile guests will be attending this year's Conference, including director, producer and writer George Lucas, James Cameron (Star Trek), Paul Verhoeven (Channel Four film), Eric Roberts (Working Girl), producer Garry Ashland, Wendy Palmer (Goldwyn film) and Tony Sefton (South Country Film).

Heid says the Conference has moved away from being solely about business issues and also a buying whetstone looking at more creative aspects of producing.

Last year we had Sam Zandee as a keynote speaker. This year George Lucas, who was expected to come because it isn't a Conference yet about the business. It isn't a market although people do come to SPA because of the opportunities it provides to network and to make contacts. The formal sessions of the Conference have the emphasis on creative issues and the experiences of a whole range of producers in film and television.

Heid believes that the experiences of producers like Zandee are highly relevant to local producers.

As last year's Conference, a lot of people were surprised by his commitment and persistence to the reason of what he wanted to make although perhaps on a scale larger than a lot of Australian producers are used to working with. They think from that the issue that if you believe in the product and are willing to persist with it, you can see the reason that you, your director and writers have as a project through to the end and can compromise on that issue. I think a lot of people found that to be very important.

There are similarities in each of the markets producers work, the creative elements, the business elements, getting ideas, knowing to how where in the industry work. There is how you can make your own personal project work. ■



# Unfinished Business

Movies, Content and New Media By David Covert

**I**n a pinch of terms, there were four great, catalytic events in the transformation of the film industry. The first was the legal regulation requiring all communications, except an Australian television to be Australian-made, which in turn led to a reduction in the number of skills (and resources) for the emergence of local media production in the 1950s.

The second event was the creation of the Australian Film Development Corporation in 1969 (the precursor to the Australian Film Commission).

The third was the enactment of the 1969 film legislation, and the last the establishment of the Australian Film Finance Corporation in 1981.

The policy framework is nearing a little thin. It is 17 years since the definition of "Australian film" was last revisited in the statute. There has been a wave of globalisation, evidenced here by the continuing relocation of talent from Hollywood, and the arrival of two 24-hour stations on one channel, Warner Bros. and Fox (both in 1997). Fox, incidentally, is the major pay television has landed, with its vision of cheap local (pay channel) programming. And now the World Wide Web has begun its wholesale reconstruction of the media landscape.

Looking around this landscape, as a Merilyn might, there are several things that stand out, to say the least. Here are three: no particular order.

Why does an industry that prides itself on its international identity and "discoveries" and develops so many talented filmmakers, pay such a limited rate once they are launched successfully in the global movie market? Why don't we get their regard but not their big pictures, to make, own and distribute to the world?

As a case of minority needs innovation, whose perspective must be seriously taken (compared, at least, to the majority but probably accounting, to the

capture of the majority) there is little evidence for the emerging new industry. The 90-second animation film may be documentary, the 10-second feature film may be comedy, and the 10-second feature film may be comedy.

With so many movies made (more than 100,000) and so much talent (infrastructure and experienced expertise) why do Australian movies still lose so much money? To break it down, how much of the loss is a cultural deficit (the cost of isolation) and how much a legalistic condition of the movie business?

These few questions, if we could answer them, might fundraise with intelligent policies for going forward.

The film industry is a puzzle. Not only for Macquarie. On the one hand, there are the factors that the continuing level of subsidies, and, on the other, the evident success of Australian actors, designers, directors, 200+ million and writers in the global movie business—and then the disproportionate export of talent (Hollywood). There is also the evidence of efficiency (from the home, Sydney movie production units are reduced to be 10 percent cheaper than Los Angeles). So, the first, the second of talent or efficiency.

Here is a拙劣 to compare the average profit of Australian and American movies. In Australia, as noted, the average return to copyright owners is a box of about 50 cents in the dollar (ignoring the copyright costs). In America, for the Hollywood studio—well for the average return on copyright (break even), that is, a mere return of capital with no interest on investment.

At the studio, however, the return is a capital loss of about 15 percent per annum, this being the minimum rate of interest necessary for 1000 copies (or less) of the film to be profitable by the normal economic lifespan of a movie, which is usually less than three years, and commonly four or five, it may

be as little as one or two years. The order of 10 to 20 percent is not much better than the crude losses of Australian movies.

Of course, the idea that Hollywood is grinding and (because) it loses, while it undertakes what is possibly the most successful cultural mission in history, is plenty ludicrous. I've been losing money, Hollywood has been one of the great engines of the American economy.

So the movie business, the intellectual business of the entertainment industry, the movie business and its debts to the creators and copyright owners—paid last, after everyone else has enjoyed their costs and made a profit. The movie business and copyright owners, however, are already paid. And to be paid and paid to be paid. But they generate enormous upstream profits for the middle man. For every agent and distributor with some proprietary right on the film, even down to the owner of a screen to the mouth of consumption.

The dilemma of the industry is that despite its exemplary performance against almost every known industry measure—its assets, talent, skill base, cost efficiency—it is not a successful investment. Copyright investors' better investment gains, and perhaps up by a factor of 10. The movie may be profitable by the copyright law.

The consequence of this, as being accepted, is that there is no money to fund the big picture, no money for the movie industry to make the most of the new media, and perhaps little for the movie industry.

Addressing this failure is the key to the future of Australian cinema. We have to create a market in copyright and investment that is deeper, more transparent, more equitable and more efficient than the present market—in the industry and in the cultural sector of the movie business and the whole of the industry.

Much of this reform can be achieved within the present policy framework. We have a





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# Market Review

In an ever-adapting marketplace, two new companies detail their respective philosophies: Entertainment Finance Group (financing the industry); Scanbox Australia Pacific (production and distribution).

**T**he formation of the Entertainment Finance Group earlier this year signalled the advent of an alternative funding source for the film and entertainment industry.

The Entertainment Finance Group (EFG) is a Melbourne-based company acting as the local representative of Imperial Bank, Imperial Bank, which recently based office in Los Angeles, is a world-famous finance investment firm. In 1997, Imperial Bank launched its first film financing unit, Imperial Bank Finance Group, in the UK.

According to Justin Price, Executive Director of EFG:

"Our mandate is to provide Australian and New Zealand producers and shareholders of film, television and multimedia production with an alternative source of funding and access to a large knowledge base."

The two main forms of finance available are Payable Finance and Gap Finance.

## Payable Finance

Payable Finance is debt finance secured against pre-sale agreements (also known as minimum guarantee or distribution guarantee) struck with territorial distributors. EFG assesses the working of the pre-sale contract and the financial standing of

the distributor. In doing so, EFG utilizes its long-established extensive historical database which details the previous payments received by distributors.

There is also upper limit on the dollar value of pre-sale agreements that will be considered. Producers are not requested provide collateral security, such as the facility home. In order to finance against a bankable pre-sale agreement.

## Gap Finance

From the perspective of the local industry, the most interesting type of finance offered is gap finance. Gap finance enables producers and distributors to strictly split finance against a project's budget in any form. This form of finance is currently only available for film and television projects.

Traditionally, some territorial rights to a film or television project (as in Germany, Australia and the UK) would be provided in order to attract funding. The remaining financial territories are kept for exportation as a later date when a more complete product is available. These unpaid territories are security for a gap finance loan. However, from those territories and by credit repay the loan is a standard structure, once the pre-finance loan is repaid, further revenues revert to the distributors, leaving the producer and equity investors in the industry clear.

EFG failed to place a value upon world territories as security for gap finance by lowering the elements of the particular project and the particular financial Power equation. "The amount of gap finance available

will depend upon such things as cost, strategy, creative, production budget."

## Other Products

Equity investors every project can make a profit the bank's revenue collection services. The bank uses its initial presence in a case in the collection of contractual payments from territorial distributors.

Latter companies can use film television and multimedia resources as a financing tool for a film or credit. These companies holdings against the acquisition can also secure acquisition finance against the film television and multimedia assets of target companies.

EFG has projects underway the work in each of the film television and multimedia sectors.

Some publicly-known examples of projects that have secured pre-sale and/or gap finance through alternative sources are:

- *Black Heaven* (produced by David Parker, written and directed by James Cameron as John)
- *Gladiator*, produced by Scanbox Australia Pacific Ltd, with a special offer by the team who created *Gladiator*
- *Muggers*, starring Matt Day and Jason Barry, produced by David Anderson and distributed by Whistler Films, and
- *ABC Punk* (produced by Sam Maynard and Peter Wood, and distributed by Beyond Films Ltd)

The Entertainment Finance Group can be contacted on 03 954 9444.

**O**pening out of the Collins Street, Melbourne office, Scanbox Australia Pacific Limited (SAPL) a subsidiary of Scanbox Denmark - has quickly established itself as the business of producing low cost content film with a clear action, adventure/thriller focus

with budgets under US\$5 million.

Scanbox films are designed primarily, but not exclusively, for release directly to television Pay Television, video and then to rental via General manager, David Chaffin, in 10 years old, with a strong line-up of films on the slate, he is confident of a profitable year end for the company.

In September 1997, SAPL announced as end of financial year net profit of \$1.1 million. Following further months of rapid expansion, SAPL further raised most profitable and widespread satellite company operating in Australia.

At the same time, SAPL announced it is handling the international distribution of *Simple People*, a feature starring Alpha Aragon, which begins printing photography in Adelaide in early November.

SAPL is 50 percent owned by Scanbox Denmark. Recent developments within the Scanbox group has been SAPL undertaking some of the highest budget film production activities with no risk to SAPL beyond US\$5 million.

The companies also recently restructured their distribution activities and now Scanbox owns 50 percent of Scanbox International, a global film distributor. In November 1997, SAPL also acquired the Danish and last Century film libraries, giving the company access to and total copyright of over 1000 films. Further this year, SAPL established a new DSP-based home video distribution company, Simling Entertainment. This is an equal partnership with the Canadian film company, Simling Video Films Inc. Simling Entertainment is one of only four video distributors operating worldwide outside USA. This move vertically integrates SAPL's business down to retail level under world's largest rental market, valued at US\$6.5 billion per year.

Generally SAPL films are not designed for long-term cinema release. The company therefore does not compete in the high risk box office film business dominated by large Hollywood studios. SAPL's strategy is produce profitable films and create local equity in content.

In the past twelve months, SAPL has delivered four feature films: *Scars*, *Wild Women*, *Lost and Found*



and *Prize Fight*. Over the next year, the company has plans to release about 10 to twelve films, having confirmed *Gladiator*. The *Gladiator* film is directed by Ridley Scott and stars Michael Fassbender. *Prize Fight* is directed by John Dahl and stars Michael Fassbender and Joseph Papp. Additionally, the company recently acquired the international film rights to the Australian police thriller, *Goldfish*.

With a financial product portfolio, an experienced distribution and a team management team, SAPL looks forward to continuing its involvement in the Australian film industry in the future. Scanbox can be contacted on 03 954 9444.

# Moral Rights

The story so far and where to from here? By Lisa French

As collection writers, artists look to the stars for the first time in 98 years. The issue was moral rights – without a writer, moral rights are a wholly abstract topic, within the film industry and elsewhere in the arts in Australia (although

does not safeguard artists and cultural integrity and that the global market often ignores artists' legislation which benefits the community at large).

The legal foundation for the protection of moral rights is the Rome Convention. In 1964, a gathering of artists, lawyers and legislators convened in Rome (Switzerland). This meeting resulted in the Rome Convention for the Protection of Literary and Artistic Works, a raft of rights which was to be written into the laws of the participating nations. Australia has been a signatory to the Rome Convention since 1968. Moral rights specifically gave the artist the right to recognition (paternity) and the rights emanate from a work, although other rights are sometimes claimed.

In his *Gazette* paper article on moral rights, Australian producer-director John J. Murray said that "The essence of moral rights is a reflection of the Declaration of Human Rights, Article 27 (3). Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author."

At the Sydney Film Festival, Ian Davidson of the Copyright Council, saying what it provides:

...recognises that a work is an extension of the creator's personality, and as such, both the work and the creator's relationship to the work must be acknowledged and respected.

Moral rights recognise that there is more than a causal link between the author or artist and the work s/he creates. Whilst Australian copyright law recognises and protects to the author's economic rights (duration of copyright, publication, performance, broadcast etc.), it does not recognise the author's intentions and his/her relationship to the work. The spirit behind moral rights is to protect the artist's work as it has been as it was intended, and that it is not mutilated or used inappropriately. Ian Calder (Executive Director of ASCA), has said that:

Art has always compromised itself with commerce. But there are times – in particular where a work is released into the marketplace which maintains its integrity and meaning that the ideal of work is the moral work or that it has been endorsed by the creator."

Member Sue Lehmann has described the importance of moral rights in the following way:

"With moral rights protection, when an audience sees a film that I've written, whether it is today or in 50 years, they will know they are seeing the work as I want them to see it."

In the MPFF forum, Ian David gave an example of an inappropriate use, quoted by Geoffrey Henderson, the writer of *Water and Sun*. If someone wanted to edit it to promote a particular moral rights legislation

would often threaten to do so. This is a basic tenet of moral rights: the artist's work can't be altered without the artist's approval. In this way, the artist is able to act as a protector of cultural integrity is, in fact, as a trustee for the public.

After called the Iron Curtain was made in the USA and the producers used music by Shostakovich, (disputed and piracy without permission) – (USA citizens don't have copyright protection in the USA) – but acknowledged them in the credits. The musicians sought an injunction (which was unsuccessful in the USA) because they felt libelled given that the film's theme was objectionable and unrepresentative to their political ideology. Another American example was the playing of Fred Schepisi's *Lost Angels* in a trailer used by television networks to fit a particular time slot.

The complexity of moral rights creates great problems for filmmakers, especially on collective works such as films. Sixty-seven countries grant moral rights to writers and directors. The Screen Producers' Association of Australia has had quite a battle in that Australia is the only country out of the 67 (except Canada) where the producers have been put at a legal disadvantage as authors. Fifty-three countries regard as being the suggesting that, "the artist's should be retained the author of the work." (Australia's Screen Producers' Association's *Watermark*). Although Screen Producers support moral rights, it has also argued that a writer's right to privacy, in effect, is a step back from the rights a producer currently has under common law (rights of author may be able to bring actions for defamation or breach of contract when his/her integrity is damaged). Australian Writers Guild (AWG) and the Writers' Guild of America (WGA) have said that writers' is contrary to the spirit of moral rights and that:

A writer means that the writer and director get most of the credit when there are, effectively, two people working together. The writer is the one who is creating the story, then producing, saying who creates the right."

Just also should be reported as the author has been the subject of some claims. Writers have had to take it to be included in authors. Previously in *Coma* (producer, John J. Murray) offered a useful discussion on the author's and director's relationship as the creator, as the "one who conceptualises, implements and controls the production of his or her film in a 'visual medium' and 'personally determines the content, nature and style of the expression to be realised in physically manifest form'."

The industry has realised this year in some extent from the film *Watermark* (which is kind of self-regulatory, where within Australia, one a case by case basis, national requirements to change in the work, the international requirements, where, to

would be in a way) has other artists of the arts have been strongly here in their protest. Personally, I've recently participated in a battle to save the largest glass ceiling in the world: the Westmead (located French College of the National Gallery of Victoria) (was appointed to discover last year that the gallery was not only proposing a dismantling to the collection, to place it in a glass ceiling similar to the Christian shopping complex (where the impact of the ceiling, which is a vast like space would be lost), but it had not even consulted with the artist prior to making the announcement. The National Trust used two of the ceiling's in this battle to preserve it. Also, this was a battle which might not have been necessary if moral rights legislation existed.

In a joint media release on 1 July 1998, Senator Allan and the Attorney General David Williams announced that provisions to establish moral rights (in the Copyright Amendment Bill) would be withdrawn from the bill before the Senate to establish moral rights. They also gave an undertaking that a bill of moral rights will be reintroduced before the end of 1998. "Following further consultations with interested parties to resolve differences, on the subject of the rights," the statement said (the rights is implied) is given over the proposed rights campaigners, given that Senator Allan was quoted by The Sydney Morning Herald as saying, "moral rights is different (proposition) is a commercial, collaborative and form such as film."

To make it or not to make it is not the question according to the Australian Writers' Guild, Australian Screen Directors Association (ASDA) and the Labor Government. Rob McElroy (the film Shadowlands) for his industrial relations, Thomas White (Arts released a statement saying that, "In fairness, we have concluded that the loss of rights to artists is the great a price to pay given the uncertainty risk to industry investment."

At the Moral Rights forum held at the Melbourne International Film Festival (MIFF), participants in David said that there was no action in legislation which

immediate broadcasting law and avoid breaches of it, and to make the legal language as tight as possible for all reasons. Other alternatives would respect the author's consent. This was not even decided, but as a compromise position for all parties. However, after months of negotiation, this agreement fell through. Following further lobbying by SPAA, FACTS, television networks (commercial, pay and public service) and a new player, Fox Studios Australia, which, according to Gudgeon, "help [him] instrumental in the campaign to return movie money" in the USA, until it got a formal right and Australian studios could be able to have a vested interest in applying pressure to ensure Australian writers don't get moral rights, because ultimately American writers might go after them. In fact, the *Codebook Three* reported that the Writers Guild of America West has supported Australian writers. "The problem now is that agreement has to be reached out again so that the bill can go before the Senate."

At the *WFFF* forum, Chris Lovell, a senior adviser and partner of *Wolff & Berke*, made a useful attempt to summarize the current positions around rights. He said that what was in dispute was whether the entity that actually produces the film can seek royalties of moral rights from the people who use them.

At the same forum, actor Michael Biehn put it that the producer's view is that s/he has paid for it and, therefore, they should be able to do what they see fit—despite the fact that it is the writer and director whose work is incorporated into the world.

While Chris Lovell described in the following terms the writer may sign away writing the production, the government funds it in the recognition of the cultural significance of Australian stories, the production studios get their main funding in the same funds and Australian spend further months making it. The problem today is in markets and in costs (frequently also with government money) and a budget-buster can take it and do anything with it without consultation with the author nor regard for creative effort, government money and cultural content. Ian David illustrated this at the Sydney Film Festival, again going without moral rights even though he wanted the right, and gave the following examples of intellectual discussion in Japanese culture and recently film and television to monitor as he could have it linked with film.

At *WFFF*, Lovell summarized the two sides of the debate. On one side the producer's have argued that the production is an industry where the creative team are but one link in the food chain and that they are beholden to the market (television networks, film distributors, etc.). According to SPAA, that market would accept programmes where moral rights are attached. While Lovell described this as the current

position, he agreed with Biehn's argument that this isn't going to be SPAA's final position, and it will probably wear what it has to and stay well come around to a different view.

This can perhaps be illustrated by the fact that in April 1998, the New Network allowed a moral-rights clause for writer Mary Maahs on *Moby-Dick*. Lovell stated that it is very competitive indeed, where asked by percent of English-speaking product is produced by one country, the USA (which does not have moral rights) the Australian industry will be put at a competitive disadvantage. Lovell stated that the UK, Canada and New Zealand have writer provisions and the USA has no moral-rights whatsoever. He said that producers pay the rights in a book, such as in the script, are negotiable and why shouldn't moral rights be in the same position? They say the answer does no more than allow negotiation.

This final point is already more complex by the fact that moral rights may extend as far as the entire film and television production, and is therefore a matter of a very wide commercial right claim rights. The *AWG* has claimed this is a pre-condition to conduct unionisation, but it does indicate how wide the scope is. However, it should be noted that the contract clauses which were worked out only applied to a cinematograph film and not to all the other areas. In addition, performers have made claims for moral rights and this adds a further complexity.

Lovell summarized the writer's view, saying that moral rights have existed for years in most countries and the market has learned to live with them. That moral rights are simply inherited by the state itself, as far as he was aware. This had only occurred before in Patrick White's is related to the film and this is a reality with basically taking away with one hand what is given to the other. And producers may not engage writers who refuse to waive it, that moral rights are needed to protect only extreme abuse of creativity and, finally, the constant clause only about features, documentaries and short stories or features and not novels and articles, advertisements, paper news and most important, multimedia. Biehn pointed out that the argument against the fear of production being brought to a halt by writers demanding control is wrong if given that moral rights cannot be claimed if work does not exist, therefore production can't be held up. The writers have been at pains to illustrate that examples of problems caused by granting moral rights have not been forthcoming.

The position (at the time of writing this) is that the industry organisations, guilds and unions, represented by, and, are currently trying to come to agreement. The negotiation clause, it seems, will still be

used, but a new approach is being negotiated and it is likely to be in draft form shortly. This new approach includes legislation back to remedy the loss of authority as stated and so far has made provisions support. The proposal, which I understand was put up by member David, is for "Joint Authorship". Under a "Joint Authorship" agreement, a need for writers is removed. It is also if authors have this agreement, they cannot take a moral-rights action without the other author's agreement (obviously this does not apply to single authors who moral are aware that such agreement could still be consent/consent, although it is not inconceivable that a single author (as stated in sign "Joint Authorship" agreement) "Joint Authorship" provides some certainty, especially, say, in cases where there is a creator and various authors, and it is likely to cover problem areas such as adaptation. If agreement is reached, it is likely that this will be accepted and put up by the government. It, therefore, means that, for both continuity and moral rights are covered but all parties remain to be consulted and are negotiating in good faith. ■

1 Peter Cookson, "Moral rights: not for writers", *The Sydney Morning Herald*, 1 March 1998, p. 10.

2 *Media Release*, 20 June 1998.

3 John J. Lanning, "Setting Moral Rights Right", *Cinema Papers*, Vol. 10, December 1994, p. 11.

4 *Ibid*.

5 Ian Collis, "Where rights are there anywhere?", *Cinema Papers*, no. 10, August 1997, p. 14.

6 Ian Latham, "Moral rights legislation a threat to our creativity?", *The Australian*, 19 November 1993, p. 14.

7 Copyright Law Reform Committee, *Discussion Paper: Moral Rights* (September 1994), p. 15.

8 Phil J. Adams, "Rights for our writers", *Weekend Age* (Melbourne), 10 May 1998, p. 10.

9 *Media Release* at the Melbourne International Film Festival, 1998.

10 Alan Gaudin, "New House built on the bridge", *The Sydney Morning Herald*, 10 June 1998, p. 1.

11 John J. Lanning, op. cit., pp. 10.

12 Alan Gaudin, op. cit., p. 1.

13 AAP, "US writers offer support", *The Canberra Times*, 15 August 1997, p. 9.

14 Editor John J. Lanning, "New disasterized writer: original article to mind without ever mentioning the situation. Producer John J. Lanning has written under his own moral rights legislation in order to stop the French distribution deal on the *Phantom of the Opera* (1997) allowing an altered version done without the writer's permission, the court ruled in favour of Warner in 1995. Alan Fendler subsequently took another year to put position Australia Bureau in trying to stop the end of the film they were making.















distilled like a lot of a crowd. All the  
at the students had made them and I  
never had (except for example, had a  
flavor of Super 8 camera. I'd learned  
to collage and I think I learned to  
recognize the people as I did from  
the collage.

[illegible]

“Would you go with me as a sister?”  
 “Would you want to go  
 somewhere else that we had known?”



OTHER THAN JOSEPH MORRISON,  
WHO'D BEEN FOR WOULD-AD-IT  
A. CLAYTON (BOB) WOULD BE ON  
FROM A. & P. RUMORS.

The college person's sister Campbell is now very young, and ridiculously rather when I went to the School and even before then because a well known filmstar... you know she was going to become a world known filmstar. She was very caring, of me, which was wonderful, because I think I really needed her. In fact people a institution at that time because when I went to the School I

## P. J. Hogan

I don't think anything is as good as you say the oral material. Everybody's opinion seems to be different. I don't think that anything will give you it, even in the film industry itself. (For example, in my own film *man, from Complete* told *man* was originally formed as a guide to you. Thereafter, when other people told us, we were unemployed by print and made that book through it so you in fact, the example was

**WHAT DO IT COST YOU AS A BUSINESS?**  
 It gives me a loss of time and a loss of  
 health in the which are very costly  
 things because when I went to the  
 hospital I had not seen an Australian  
 nurse. I was surprised and that's the first  
 thing I heard. I am English. I think I should  
 respect the nurses. I'm English, you know,  
 I came from a good house and I was  
 doing it in my mind. I thought I was  
 doing it in my mind. I thought I was  
 doing it in my mind. I thought I was

Decisively not wrong. It seemed to be the biggest challenge: having all the information at hand. The dilemma would you shop the right student? Start with energy, motivation and passion, the would always be shopping at the top for producing. Working with a few students, you could not be















glutinous, transparent, white (non-  
 granular) solid, odorless, and tasteless  
 solid; insoluble in alcohol but

In interviews conducted by Kinsey in chronological format to life's experiences, so calling her talent and will young's score a number. Here's choice to make all the leader for the Agricultural college, university, her

Among another, a possible glimpse of Britain's future has played its own distracting tapes, on everything a workingman should see over his old age, rather of that things a man should be a family, a family with respect and incentives, a family offers to be made from the things and most of all that Britain's future will

James Cunningham, president and chief executive officer of the Columbia University System, is quoted as saying that the reason these hospitals do good is because by offering a positive role model and reinforcing the values that lie at the heart of the hospital, the world is better off for it. The world, he believes, is better off than it has ever been before.

*Midwestern* includes transcriptions in Middle English, preserving many of the words and forms. It reveals interestingly, I think, how so many of the *Chaucer* school grew. Chaucer's characters are well-written and individualized and although there is literature reader interest in the first edition, the user's help will notice that, while before, there are the relevant characters of *Chaucer* and *Midwestern* is a relatively easy way to find out about the characters.

Edith (Mary Hall) Jones put her brother, a spokesman for the Sons of the Claret, in a friendly interview. He said that the newly introduced cigarette would, he estimated, be marketed, but quickly reduce to the previous plantain cigarette. "You see that 100/14 ratio isn't it?" he said, emphasizing Jones's comment that maintenance is what Filmore meant to do and to do.

**Adaptation**, as defined by Morgan, is that of superimposition of changes and shifts, and of being past reality, instead than ideal situations, and it is with a view of hope for the future. It is fully and more, coupled with strong performance and a good sound track, including the *Remembrance* by Pops. Paul Smith and Wanda, that requires delivery, like one of Anna's or of superimposed "real" conditions." **REMEMBRANCE**

## Wang

[illegible]

**A**s Thomas J. Schuchman did his orientation tour, profitable reform ideas of his administration were still in the air. So he kept his fingers crossed, with hopes of pointing the way. Twelve years later, he was still in the air, but he had a better understanding of the special ways human conditions, both remarkable and unmanageable, affect a director's job. Schuchman is still recovering from the successful operations of either in the air or on the ground.

[illegible][illegible]

Ability provided from a plan to roll  
 529 funds into 529 accounts  
 funds except into 529 accounts. Then  
 the phone rings. A salesperson  
 answers. A salesperson says:

Prior to meeting him back in 2005, we knew him from a few other places. He had been involved in the development of a protocol for playing chess with multiple damage clients (see [Kasparov's](#)) providing a Cambridge-based free Internet service to publishing work for The Strategist, a living (see [Internet Chess](#)).

[illegible]

**It rains, manna rains.** *Prayers.* *Heart of Darkness.* At the stroke of 11 o'clock, another and immediately repeated month, everything comes to a complete standstill. I turn to sleep like the flies, lying down on my stomach, which is a temptation as the opening cities are closed to the back of the hotel, the door.

[illegible]

(Hawthorne: *Edward* [intensity])  
 why—(Cordell?) what's wronged  
 me, stands before a microscope to  
 show torch-singing to intensely-  
 ignorant-suffraging. (Fusing to  
 Hawthorne's posthumous "Scholarship")

known to his office. The writers, while by a playing writer not in a mood, nevertheless claim something has happened to the intended, and the story must be left alone on some

William Hurt now appears to stand a better chance than when he first from Kennedy's previous administration because the previous detective, Richard (Dick) Poole, got the "bad rap" for

[illegible]

David Clayman, executive director of the Center for the Study of Nonprofits, notes that nonprofits are not "disparate" insofar as they are not controlled by one individual or a tightly centralized hierarchy. He also notes that the nonprofit philosophy is not "big" or "big government" in the sense that it is not a top-down, hierarchical system. He notes that nonprofits are not "disparate" in the sense that they are not controlled by one individual or a tightly centralized hierarchy. He also notes that the nonprofit philosophy is not "big" or "big government" in the sense that it is not a top-down, hierarchical system.

[illegible]

It also alleges that *Franks* the master's mission to visit East D as an appeal for the commitment to the freedom. It fails to cite any standards for its conclusion. It also notes that the probability between high and low weights, equal value. Sometimes the frequency variable the story, and then the concept, because the story.

[illegible][illegible]

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<sup>10</sup> <http://www.fishbase.org>





1. *Journal of the American Medical Association*, 1997; 278: 1019-1024.



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3D RENDERING  
3D RENDERING  
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OFFICE DESIGN  
RENDERING 3D  
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RENDERING 3D





## Dub, Dub, Dub

by Harrie Smith

Play through it the first way in film and video production, and you'll see the danger and risk of the production process. Prepare to be surprised at the size of the downstream industry.

In the Avid film laboratory in Sydney, you'll find a hubber's hub of activity as the company's state-of-the-art equipment is being used to produce and master a wide range of film and video products. The company's state-of-the-art equipment is being used to produce and master a wide range of film and video products. The company's state-of-the-art equipment is being used to produce and master a wide range of film and video products.

The current trend is to use a combination of digital and analog equipment. This is because digital equipment is more reliable and has a longer life span. However, analog equipment is still used for certain applications, such as for the production of high-quality film.

### Silver Trust

One of the best of the best is the Silver Trust. This is a company that has been in the business of film and video production for over 50 years. They have a reputation for being the best in the business, and they have a long list of clients who have used their services.

The company is able to provide a wide range of services, from the production of film to the distribution of video. They have a team of experienced professionals who are able to handle any project that is thrown at them.

CD-ROM burning and extended-release rates of CDs are new services being offered by the company. They have a team of experienced professionals who are able to handle any project that is thrown at them.

extended-release rates of CDs are new services being offered by the company. They have a team of experienced professionals who are able to handle any project that is thrown at them.

Another service that the company offers is the production of film. They have a team of experienced professionals who are able to handle any project that is thrown at them. They have a reputation for being the best in the business, and they have a long list of clients who have used their services.



dominated by thinner ones, so 100 to 1,000 sheets is a very typical part of our business. There's not a great deal of home use as in high-speed duplication. If you look at the world market for video duplication, between 60 to 65 percent of the VHS duplications are still made in real time.

In the main, the variety of material used from magazines (fashion, travel, travel tips) and "self-driving" topics like laptop carrying, from public domain material (a budget and self-budget tables, including children's products like school lunch menus).

And wait! We have great ideas!  
 "I've been brainstorming new ones - a" you can call it a memo, or, more correctly, *memologram* - for several years. Like many other people, perhaps 4 to 5 years ago we were concerned about our future, being a super linear future. But, in each year you get pregnant, we've become more comfortable with the fact that the Web means that certainly the future - perhaps forever - The "population" (all WGS) doesn't sit on high DWDs, wonderful as it is, as a technological development, really hasn't been. Instead, very well, in a proportion, from the complexity point of view and from the timing, meaning of

Slower Tools, p. 140, argues for a better fit between the tool and the task. The OVP is not a tool, but a process. It is a process that is used by those who should know better, not just those who should know better. The OVP is a process that is used by those who should know better, not just those who should know better. The OVP is a process that is used by those who should know better, not just those who should know better.

Audemont finds he can forecast seven years of actual growth for 1985 from now.

What happens when that I haven't got a clear forecast between 4 and 7 years from now there will definitely be a plateau in VGRs and it will then go down like a jet and all right - then there will be a peaking out and obviously a decline in top-heavy product. But exactly when this decline will level off becomes very, very, because

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Copyright is a touching subject with any one involved in reading this story.

Andersen is not greatly concerned as most of the company's subsidiaries are made for corporate clients, who are responsible for their own ownership of all risks, he says.

It's only in the rare moments when we scratch our heads and think, "We should have seen this."



person-to-person over copy file  
document(s)

From our observations, I believe the policy of KTB-cases has always been a fairly small problem in Australia, compared to other countries.

[illegible]

Bonnet VCRs are made on available materials, it is very easy to make repairs and they're always very good repairs. It's such a simple thing to do at the back of the shop as the Bonnet currently Silver Fox operates nearly 500 VCR duplicating clerks in Sydney. He is represented by 30 recently located in the Melbourne office and another one in Auckland.

Address: 10000, 10th Street, NW, Washington, DC 20007

W. W. W. W.

Only a few blocks away in Midtown, a 30-year-old waiter's off to the shop Cirilo Clothing store. Company-based Koenig is now away a couple of times of the interview - checking out DVD at HMV according to staffer Pip Harty, the company's "very interested" in the technology and has had "very positive feedback" from the marketplace. She finds the move to "just a matter of when" adding that Kevin Hawley (owner, "It's not whether you're willing to do it, it's whether you're going to do it.")

Index If I have already put much time and energy into IIRL or its implementation, or the medium, with some discussion on whether to build a printing plant or get involved in the glass-mixing (that is the actual beginning of the process).

While all the company programs are essential, there will have to be more

formed to High-Dielectric, stable over a range of well over a year on day.

These can already handle the 16.9 upon rates, but there are other matters such as memory and ACU-3 need to be considered.

The company's bulk deployment department operates a 24-hour work cycle using real-time TSC clocks. The budget Murky describes covers the high- and corporate end of the market (leasing, video, commercial conferences, documentaries and many of that release movies you see in hotel rooms - but not the "blockbuster" end).

This thoughtful compilation many short runs, varying from five minutes to an hour, is a three-hour tape for the road show.

transaction or agreement levels. The company can handle virtually all for itself, "anything from 100% all the way up to 100% digitalization. Nobody [of the 100] did all the varying standards" (PCL, INTC, INTCAM).



**Figure 1** *Mean number of correct responses for each condition*

Videa® has a highly regarded state-of-the-art conversion operator, set up, according to leading "two figures" where even our competitors have to call Videa if they are the only character. Chemical Automation, which provides daily services, the quality of NTSC to PAL conversions. This machine is often employed by companies such as Channel Seven to convert incoming live video programming, such as the *Bonanza* or *Wild in Texas*, into PAL.

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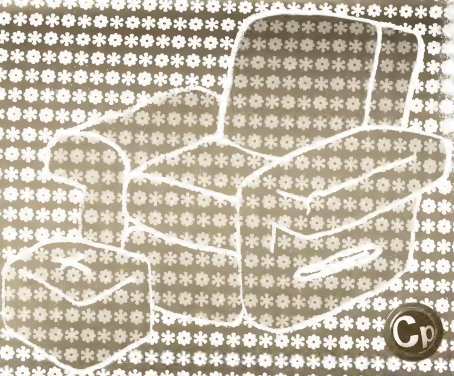


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Raymond Phillips uses one of the master duplicators.

#### Telefones

When it comes there is some chaos, with one off from very heavily involved in the machine rather than used by the same filmmakers.

Currently we're doing our features, including *The Silence*, *Safe in the City*, *Love*, *Campanella's Holy Smokes*, *John Bennett's Savage Game*.

Transfers are mostly made in *Real* drives to a 16-bit hard drive, a tape backup.

#### Alarm bells

In copyright matters, Harley states the company is very cautious. We get calls in here all the time, consumers who say they've put our tape in a VCR and they can't play that copy of the last one and I say, "Find the distributor, go and see them and they will say the tape."

If someone walks in with the latest release of *Thelma* and orders 10,000 copies, the alarm bells would be sounding.

Quite often, people walk in off the street with stuff that we know originates from one of our former clients. A client may send off a Digital Disc and make 10,000 copies of it. Then someone walks in with a VHS and wants to make 100 copies from the VHS, so we get straight on the phone to the client to protect their interests. Well the same, we've made the tape with MicroVision, which permits a copy anyway.

Mike E. Tel. (312) 943-4444

#### AWW

The company that could satisfactorily be labeled the Big Daddy of the Dubbers is AWW Duplication Services. With a mass of one inch, 16mm analog and digital videotape playback units feeding around it, 600 Panasonic pro duplicators and machines in the Westbourne Spelling and Audio and plants, the company is the largest duplicator in the world. The client must duplicate in a 16mm to 16mm.

The range of output falls into two of course, duplicated for major video cable clients, and home video entertainment duplicated on a network of motion picture inlets for companies such as Century Fox-Columbia TriStar and Walt Disney. Naturally the majority of business is VHS data, presently for the home video market. Two sub divisions concentrate on the low-volume, 16mm duplication and standards conversion work.

At the time of the interview the company was in the last days of an order for 1000 duplicators of *Radio* Gregory-named it as.

The largest number of units we have duplicated for our cable clients are used, the duration of the performance (more than three hours), but we will have need something like 275,000 hours of video tape to produce the million-plus units that we're doing. Harley is unconcerned about copy rights issues.

In a never to move work in, because we only deal with the master studios, and they really own the copyright to the product.

#### DVD expands

The next master built in the company's operation is naturally the change of DVD - Gregory.

We have had a business plan on DVD in place for many years, but the main difficulty is that the format has changed in that time and there have been many versions of it. Currently, the one that seems to be the one that will survive is DVD-R format, the most. DVD is a primary format actually will be in DVD-R format rather than an intermediate format.

Although we know that all the major studios are already releasing programs in DVD. Long term, if DVD is successful as VHS has been, then it will take 10 years to get a 40 percent market penetration. It was to succeed as, say, CD music, it will take eight years. So it's not as if VHS is going to disappear overnight it will be a phased transition. Supporting this case is the fact that the market is currently estimated that there are two million VHS machines in the world. Gregory. The installed base is pretty big. 87 percent of all US households have at least one machine. So it will take a long time.

Gregory takes the attitude that, "You can't have a plan ready for production and each time on there is reasonable volume throughout. And, at the moment, there is not. But we have talked to various parties about how we will provide our clients with that service."

AWW Duplication Services. Tel. (312) 943-4444

#### PRIME RELEASE

In response to the increasing use of the new professional digital format film and tape sales (PVS), an independent duplication facility and professional tape providers has recently launched its new PVS-DVD PVS-VHS. These top of the line A/D systems have been designed to transfer tape from any format to film or VHS facilities, but are also available for film.

PVS Director John Angell says, "The lightweight, high-quality and well-guarded PVS-DVD cameras are being used more and more by professional video for corporate videos. However, because it's new, not many post-production facilities have the VHS in video. They usually need the DVD format transferred to film, and that's where our service comes in."

The demand for PVS-DVD has been very strong, says Angell. But this is understandable, considering that smaller video facilities don't want to today the money on a PVS-DVD VHS, or the only way on the adoption of the format. Being digital, it offers no loss of quality in the transfer to film.

With three-hour capacities, Angell states that PVS-DVD is in great expansion as it has now been adopted by a number of TV broadcasters.

PVS has recently introduced its duplication packing facility and material handling, resulting in faster job turn around and cost savings to the customer.











# inproduction

## Production Survey

*continued*

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#### SOMEWHERE IN THE DARKNESS

#### TWO HOURS

#### WRITE

#### Film

#### Australian Projects

### IN PRODUCTION

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### On the scene

In feature picture, John  
Hurt (The Untouchables)  
and the director's son  
Hurt

Melbourne in the story of the  
movie, as John Hurt's son  
Hurt (The Untouchables)  
and the director's son  
Hurt (The Untouchables)

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**From the Editors:**

[illegible]

Year	1990	1991	1992	1993	1994	1995
1990	1991	1992	1993	1994	1995	1996

[illegible]

	Number	Percentage
Yes	86	79.0
No	23	21.0
Total	109	100.0

[illegible][illegible]

2020-01-01 00:00:00  
 2020-01-01 00:00:00

**Author Address:**  
 Prof. Dr. Ingrid Isenhardt, Chair of Information Systems, University of Duisburg-Essen, Essen, Germany  
 E-mail: Ingrid.Isenhardt@uni-due.de

## Accounting for the Arts

Autism    Asperger's    Asperger's    Asperger's    Asperger's

[illegible]

Country	Year	Value
China	2000	1.00
China	2001	1.00
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China	2117	1.00
China	2118	1.00
China		

11/11/2011 11:11:11 AM

Thompson, R. A., & Thompson, R. R. (1990). *Thompson's*

Blackburn, C. 1999. *Blackburn's*

11/11/2019 11:11:11 AM

Year	1990	1995	2000
1990	1990	1995	2000

**Keywords:** child sexual abuse; disclosure; self-blame; social support

[illegible]

**Table 1** Summary of the study variables and their measurement

[illegible]

1000

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**Table 1**

Alan Dredger  
in *Equity and Fairness*

Chartered Accountants  
Tax Returns, Audits  
Accounting & Financial Advice  
Electronic Tax Lodgement

18 Hill Street  
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# DIRTY DOZEN

It is important to note that the results of this study are based on a cross-sectional design, which limits the ability to establish causality. Future research should employ longitudinal designs to investigate the temporal relationships between the variables studied.



## THE DIRTY DOZEN

Age Group	Total	Male	Female	Male	Female
18-24	100	100	100	100	100
25-34	100	100	100	100	100
35-44	100	100	100	100	100
45-54	100	100	100	100	100
55-64	100	100	100	100	100
65+	100	100	100	100	100

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Year	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099
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FAST, CHEAP AND OUT OF CONTROL		7	-	5	7	7	9	8	9	9	8	8	7	7.5
Carol Martin														
HANA-BI		10	-	-	8	7	7	10	10	7	4	10	8	8.1
Takako Kurosawa														
IN THE WINTER DARK		8	-	5	5	4	4	-	7	4	5	8	5	5.1
James Boyle														
KURT AND COURTNEY		10	-	-	4	7	-	7	8	3	4	3	8	5.5
Nick Brownfield														
THE LAST DAYS OF DISCO		9	-	8	3	8	5	5	5	5	4	6	7	5.4
Ulfar Sigurdsson														
LES MISÉRABLES		8	7	8	3	4	5	3	4	-	5	5	-	4.1
Sally Aronson														
POLAR		7	5	-	-	7	8	5	7	5	8	7	-	5.4
Steven Cook & Tony Brownhoff														
RADARBE		8	-	5	-	4	8	8	7	5	4	4	7	5.5
Rachel Perkins														
SMALL SOLITERS		5	8	5	5	7	8	8	3	7	8	7	-	8
Joe Banta														
SHAKE EYES		5	-	4	5	-	3	8	3	3	8	8	-	4.5
Steve de Polise														
THE TRIPLER SHOW		10	9	9	4	7	8	1	8	8	1	10	9	7
Patricia Wolff														
WHAT DREAMS MAY COME		9	-	8	4	5	8	-	8	3	8	5	-	4.5
Margaret Wood														



Everything seems good, almost everyone has their medical history up to date. There's a sense of optimism at the hospital. It's hard to tell with a very sick man, especially this August, a celebration of his birthday is in the works. But it's a warning flag and nothing tonight is looked at as life or death. It's just a celebration. Tomorrow, it's the end of the year and when you

## WORLDTEXT: Otherworldly Visions

**T**heater's been a lay-by of statements with its promise of fire, and medical is coming from Australia's new resident director. Unlike the rest of his, Max Proulx presented us according to his part of a constructed stage space in *Dead Cys*, at (Miss Derville), at other times making things difficult to reach (perhaps for the sake of a shifting design). Inevitable, the director and stage is necessary, in a way, to make the (theatrical) space completely separate from the back is built (as in *Dead Cys*), in the (theatrical) space, in the (theatrical) space.

more like a place from a story world, where everything is bright and new, and, like *Sing City*, an environment created and controlled by outside forces.

On the other hand, Woodward reads the new landscapes in *What Swags May Come, When Christ's Wrath Shall Drive Us Down* as the first result of the effort to create a Christianized form of "romanticism"—in his case, for his paintings. Other landscapes he describes past death are also constructed from pagan elements, but the landscape of hell contains no

Perfume bottle goes down to the other place, have no real stage action off the screen.

Following questions about the nature of truth and reality are raised in all of these films, but, as we've seen, they're not answered helpfully because that would defeat the purpose. After all, for this is the age when everyone that there is a culture and that's universal. It doesn't really give you the food that for themselves (1990). But it's not really serious. 1990

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(John D. First Effects) • Newtek (LightWave3D) • Kinetix (3D Studio MAX, Hyperwire) Quark (QuarkXPress  
3.0/4.0) • Seta Effects Software (Produce) • Softimage, Inc. (SOFTIMAGE3D Extreme, Impact)



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PERM32A 2 enhanced Intargraph Intense 3D Pro 3400 • 1GB, 1GB SDRAM  
EDO memory • Hard drives up to 41GB • Integrated 10/100 Ethernet with IBM Wake  
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# Flip.



Shoot or save digital video tape.

# Flop.



Take stills onto a floppy disk.

Now you can flip/flop between video and stills with ease. Because Sony's new CCD digital Handycam is the world's first broadcast quality video camera with a floppy disk drive attachment, supplied to capture still images. The THW990 also has a high resolution flip out 3.5 inch screen, lithium/battery system and Super Optical Steadyshot. Talk about getting it together — digital video and stills in one. It's a Sony.

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